



श्री किरतिवहार जैन मंदिर, पटना
 स्तम्भों पर लगे हुए शिलालेखों का प्रदर्शन
 स्तम्भों की ऊँचाई १० मीटर है
 स्तम्भों की चौड़ाई १० मीटर है
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2a. Description of Property

Chittorgarh



CHITTORGARH

SUMMARY

The Fort of Chittorgarh is strategically located on the top of a high hilly outcrop of the Aravallis about 609 metres above sea level. It is situated on a formidable, isolated rocky plateau rising steeply from the plain. Sprawling over 700 acres of area, the fort walls extend up to 5 KMs long stretch and 910 Meters width of the hill top. The ascent to the fort passes through seven magnificent gateways built by Maharana Kumbha (1433-1468 AD) to replace the ancient eastern entrance road. In all, the fort comprises of about 65 historic structures and few ruins. It has 10 gates and openings, 4 palace complexes, 19 main temples dating from 7th to 15th centuries, 4 memorials including the Victory Tower and 20 functional water bodies (from a total of 85 historic water bodies) along with 7 small structures.

The fort planning at Chittorgarh primarily shows two basic layers; the first planning reflects the earliest pattern of hill forts in Rajasthan where the fort is strategically located and strengthened with fortifications on all sides with just one main access or gateway which was the Suraj Pol in case of Chittorgarh. The second significant layer of fort planning at Chittorgarh that exists till date, is from the mid 15th century during the reign of Sisodia Rajputs and specifically by Rana Kumbha who evolved the forms built by his immediate predecessors and, is credited to have established guidelines for medieval Rajput fortifications along with his famous artisan-architect Mandan.

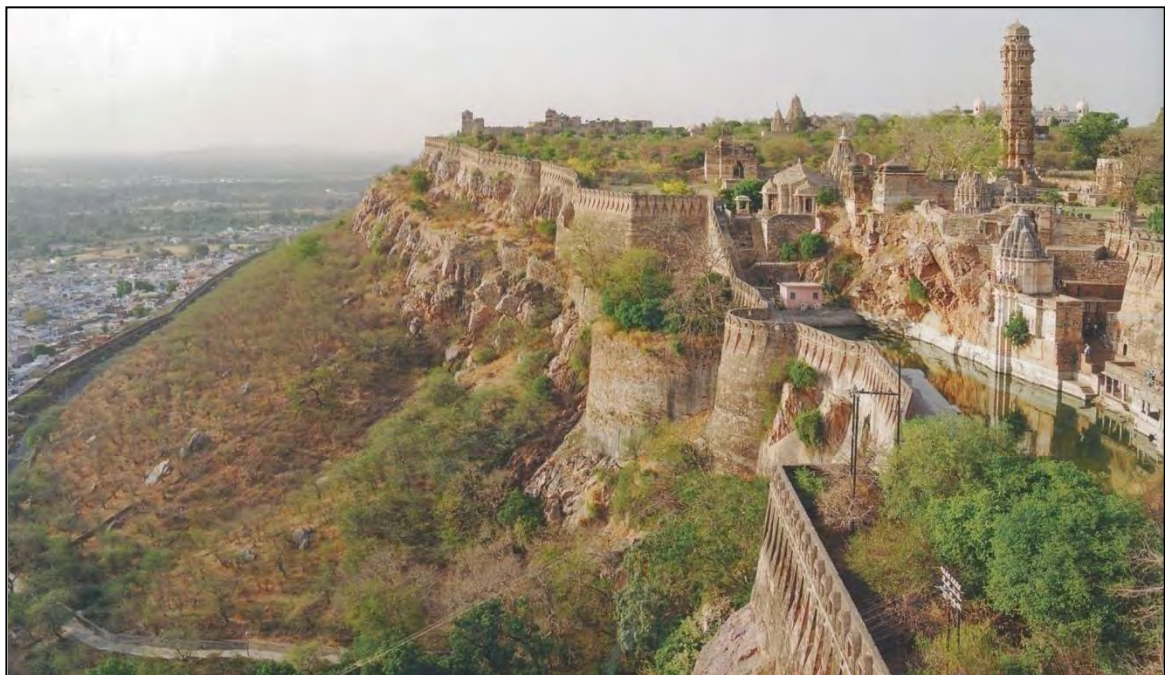
The architectural vocabulary in most buildings within the fort is derived from the Hindu tradition as established by many researchers (Tillotson, Hooja).



View of Chittorgarh fort. Source: DRONAH

● Site context

The Fort of Chittorgarh is strategically located on the top of a high hilly outcrop of the Aravallis about 609 metres above sea level. It is situated on a formidable, isolated rocky plateau rising steeply from the plain. The mesa, reminiscent of the shape of a whale or the deck of a ship, extends 5.6 km. north to south, its width averaging about .75 km., lessening towards the southern end. It is encircled by wide stone fortifications, which follow the contours of the tableland in a perimeter of about 4.5 km. The hill is about 2 km. long and 155 m. wide. Its surface is uneven but the inward tendency of the summit has assured inexhaustible water supply to the fort. The hill has an angle of ascent to its scarped summit of about 45 degrees and the vertical scarps are crowned with the line of battlement which made it inaccessible to the enemies.



Western view of the Chittorgarh Fort, the fortification walls which follow the outline of the hill as if growing out of the rock, the Gaumukh kund, the Vijay Stambh; and the town below

Source: Baig 2010,24

● Site Planning

Sprawling over 700 acres of area, the fort walls extend up to 5 kms long stretch and 0.91 kms width of the hill top. The ascent to the fort passes through seven magnificent gateways built by Maharana Kumbha (1433-1468 AD) to replace the ancient eastern entrance road. Starting from the base of the hill one passes through Paidal Pol, Bhairon Pol, Hanuman Pol, Ganesh Pol, Jorla Pol, Laxman Pol, and Ram Pol, being the final and main gate. Inside Ram Pol are two roads, one leads north to a village and the other towards the south and the major historical attractions of the fort. The ancient eastern ascent to the fort has only one gate, Suraj Pol, the original main gateway at the top.



*View of the Chittorgarh Fort, with the different structures from 7th - 20th century AD
Source: Archeological Survey of India*

In all, the fort comprises of about 65 historic structures and few ruins. It has 10 gates and openings, 4 palace complexes, 19 main temples dating from 7th to 15th centuries, 4 memorials including the Victory Tower and 20 functional water bodies (from a total of 85 historic water bodies) along with 7 small structures.

The fort planning at Chittorgarh primarily shows two basic layers; the first planning reflects the earliest pattern of hill forts in Rajasthan where the fort is strategically located and strengthened with fortifications on all sides with just one main access or gateway which was the Suraj Pol in case of Chittorgarh. Smaller exit openings were often located so that the inhabitants could escape in case of an attack and the Lakhota Bari (small opening) in northern side of Chittorgarh is possibly one of the earlier period openings for this purpose. Most of the structures within the fort in this period such as Kalika Mata temple and others were located on the western edge of the plateau and the water structures such as Chitrangadh ka Talav, Gaumukh Kund, Kurkeshwar Kund were developed as the main water structures for rain water harvesting and sustenance of the fort. Not much record is available of further planning of this period.

The second and most significant layer of fort planning at Chittorgarh that exists till date, is from the mid 15th century during the reign of Sisodia Rajputs and specifically by Rana Kumbha who evolved the forms built by his immediate predecessors and, is credited to have established guidelines for medieval Rajput fortifications along with his famous artisan-architect Mandan. As per these

guidelines, also mentioned in the contemporary treatise written by Mandan it seems that the royal entrance for Chittorgarh was relocated from the western edge of the hill with a series of 7 gates as mentioned above finally arriving at the 7th gate or Ram Pol as the main entry into the fort for the ruler where the ruler's abode or Kumbha's palace is located on highest and safest terrain on the western edge with extra fortifications and the complex is entered through 2 more gateways; the Badi Pol and the Tripolya or triple bay gate that was the grand entrance gate for ruler's palace – a form that was emulated and adapted in later palatial architecture of the region. Besides fort planning, Rana Kumbha also evolved architectural principles and guidelines for palace structures and temple forms as evidenced in the construction and remodelling of several structures within the fort such as Kumbha's own Palace as a more refined form of his predecessors, the Kumbha Shyam Temple, Mira Bai Temple, Adi Varah, Sringar Chauri. Vijay Stambha modelled after the earlier structure of Kirti Stambha stands out as a masterpiece in stone carving and ornamentation.



The fort walls built and strengthened over several centuries by Sisodias and Guhilas

While the fort has significant architectural buildings and memorials from later periods such as the Mohur Magri on southernmost Chitori hill raised by Akbar's army in 16th century, memorials of Jaimal and Patta from this last siege of Chittorgarh and later palatial structures built by the Sisodia rulers in the 19th and 20th centuries, there was no attempt at fort planning or restructuring since the Sisodia rulers had given a commitment to the Mughals that fort will not be rebuilt. The main palatial structure of the later period is the early 20th century Fateh Prakash Palace reflecting the architectural style of Mewar- British period.

● Architectural Form and Details

The architectural vocabulary in most buildings within the fort is derived from the Hindu tradition as established by many researchers (Tillotson, Hooja). Along with the temple columns, the *jharokhas*, the *jalīs* and the flower bosses, this Hindu vocabulary also includes the richly carved stone brackets and corbels (supporting some of the balconies) and the *chajja*, used here not only as an eave, but also between the storeys as a part of the string course. All these forms are to be found in almost any Hindu or Jain temple of the medieval period or later; some examples within a few hundred yards of Kumbha's palace are the eleventh century Jain Sat Bis temple and the temples built by Kumbha himself, the Mira Bai temple (1440 AD) and the Kumbha Shyam (1448 AD). In the temples, the features are applied in a somewhat different manner: they are intermixed with profuse decorative carving depicting religious subjects and there is a greater concern for symmetry and a heavier massing of forms.



Exquisite carving on stone is a common feature in many of the temples in Chittorgarh fort

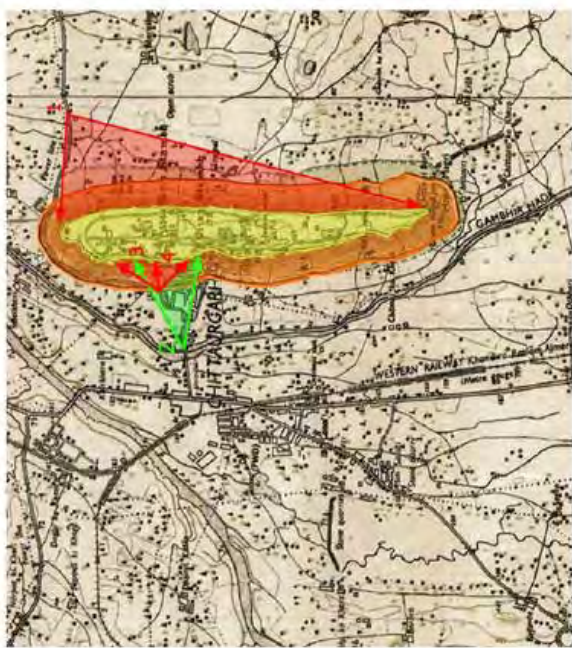


Carved jharokas, jaalis & supporting stone brackets observed in many structures in Chittorgarh Fort

Despite the fundamental dependence on temple traditions, some indication of the eclecticism which was to develop and shape the Rajput style in the ensuing centuries are also already present here such as the vaulted substructure, domes and pointed arches borrowed from contemporary sultanate architecture, such as that of adjoining Malwa region. Habitually the architects of Chittor relished complexity and detail; with a strong impulse to decorate which they indulged in liberally, (Tillotson, 1999, 52).

Structures such as the Kanwar Pade Ka Mahal incorporates for the first time in Rajput architecture the use of pointed arches (Tillotson, 1999). These S-shaped arches later became an essential part of Rajput architecture and were widely used in palaces, step wells and temples across Rajasthan. In the prince's palace can be seen some of the beautiful blue tiles that went into decorating most of the palaces here.

● Views from and to site



CHITTORGARH FORT: Topographic Map showing views of the fort



View 1: Panoramic view of Chittorgarh and the plateau from the eastern side



View 2: Panoramic view from the city on the western side



View 3: Panoramic view from the city on the western side



View 4: Panoramic view from the city on the western side

2a. Description of Property

CHITTORGARH

2.12



Scale: 1:20000

SITE COMPONENTS - CHITTORGARH FORT

FORT WALL AND BASTIONS

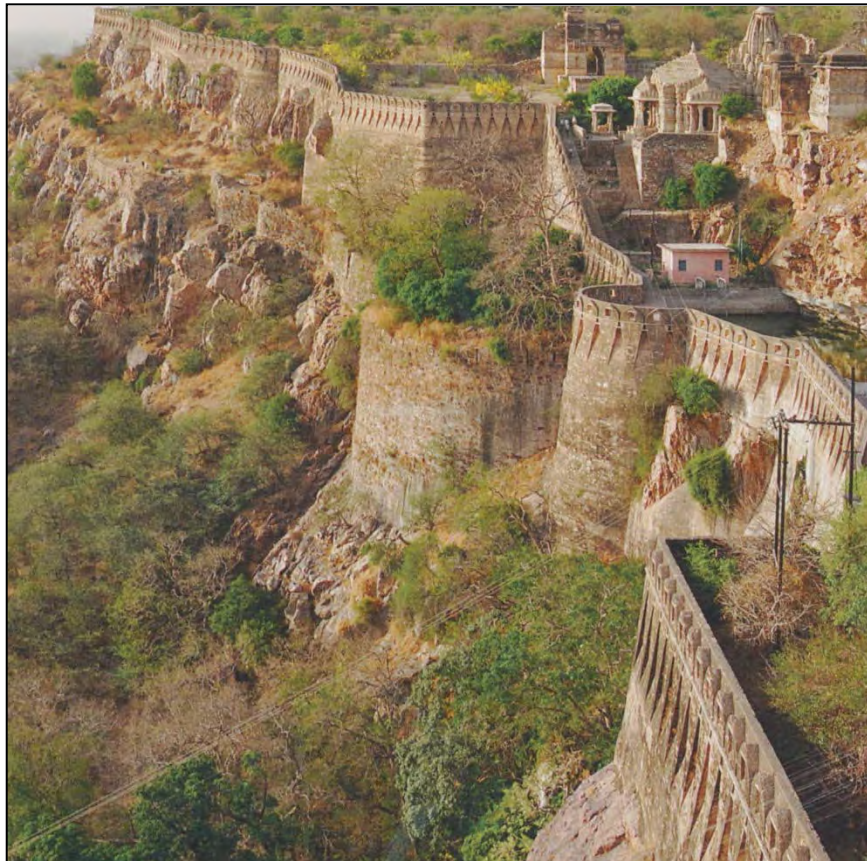
■ Fort Walls and Bastions as shown on the plan (F1)

● **Period of construction** 8th century onwards

Patron Guhilas & Sisodias

Usage defense

● Architectural Form

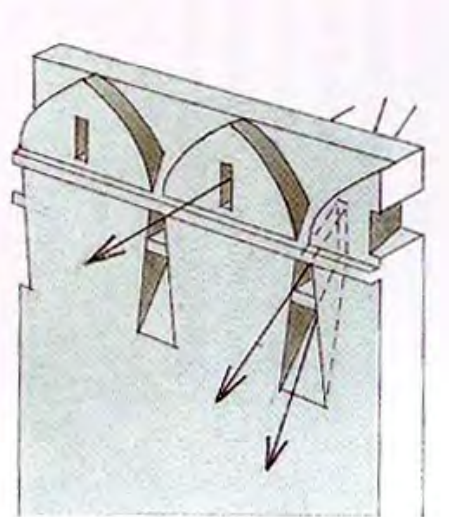


The fort walls built and strengthened over several centuries by Sisodias and Guhilas
Source: Baig 2010,24

Five hundred feet above the plain, the walls of Chittor are one of the finest medieval Hindu defense works to survive in any degree of completeness. The fort walls extend up to 5 kms long stretch and 0.91 kms width of the hill top. The initial walls must have been constructed by the Guhila Rajputs in 13th century AD but most of the fort walls were reconstructed and strengthened during Rana Kumbha's period in the mid-15th century. The design of walls is as prescribed in the contemporary architectural treatise of the period capped with *kangooras*/crenellations. Though the *merlons* in the crenellation have a typical pointed arch profile, the embrasures splay out from narrow slits below a string course to produce rare wedge-shaped forms. Parts of the fort walls are recorded to be reconstructed in 16th and 17th century AD by the later Sisodia rulers' when they were damaged in sieges.

2a. Description of Property

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Fake semicircular merlons pointed at the top shown in relief on the outside of the parapet wall; the unique arrangement and direction of loopholes that were made in the merlons themselves and under crenels either look forward(to command distant approaches) or downward(to command foot of the wall)

Source: (Nossov, 2006, 26)



The central part of the tower at the Ganesh Pol – a unique construction device was used here; half way up its height the tower is girdled with merlons. The merlons are false – no crenels of full value are to be found between them - but there are very real loopholes in the merlons themselves and in between. The shape of the merlons is also uncommon as they resemble buds

Source : (Nossov, 2006, 24)

● Construction Materials

The walls are made of massive stones, rising on the rocky boulders of the hilltop as solid foundations. The dressed stone masonry in lime mortar is a typical technique for fortifications of Kumbha's time in mid 15th century AD.

■ **Banbir wall (F2)**

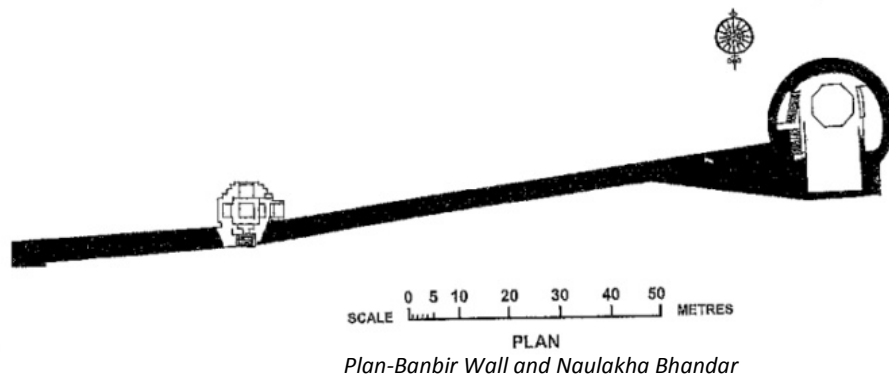
● Period of construction	1535 AD	Patron	Banbir
Usage	defense		

● **Architectural Form**

Banbir was the son of Prithviraj, who occupied the throne after attempting to kill Udai Singh. This citadel wall could not be completed as he was ousted by Udai Singh in 1540 AD. A large bastion like structure is built on the western end of this wall called as Naulakha Bhandar.

● **Construction Materials**

Crudely built with rubble masonry it has vaulted chambers built of solid stones (used for keeping the amount of rupees nine lakhs for the ongoing expenditure while the surplus being deposited in the central treasury)



Naulakha Bhandar



Banbir Wall

Chittorgarh Fort- View showing the fortifications and entrance gateways

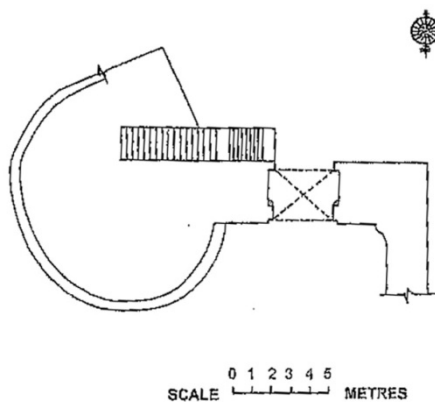


GATES

The doors of the gates with pointed arches are reinforced to fend off elephants and cannon shots. All the gateways to the fort have been built as massive stone structures with secure fortifications for military defense. The top of the gates have notched parapets for archers to shoot at the enemy army. A circular road within the fort links all the gates and provides access to the numerous monuments in the fort.

■ Paidal Pol (G1)

- **Period of construction** 12th century AD/repared in 15th century AD **Patron** Guhila/Sisodias
- Usage** entrance gateway



Plan of Paidal Pol

Source: Archeological Survey of India



Paidal Pol

● Architectural Form

The first south facing gate known as Paidal *Pol* is rectangular in plan, with 2.93 mts wide passage flanked by circular bastions in the western side.

● Construction Materials

Built of dressed rubble stone masonry in lime mortar

■ Bhairon Pol (G2)

- **Period of construction** mid 15th century AD **Patron** Rana Kumbha
- Usage** entrance gateway

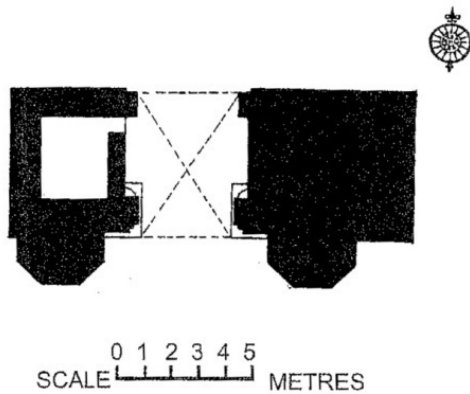
● Architectural Form

Bhairon Pol also called Tuta is flanked by octagonal bastions on both sides. The width of the passage is 3.12 mts.

2a. Description of Property

CHITTORGARH

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Plan of Bhairon Pol
Source: Archeological Survey of India



Bhairon Pol

● Construction Materials

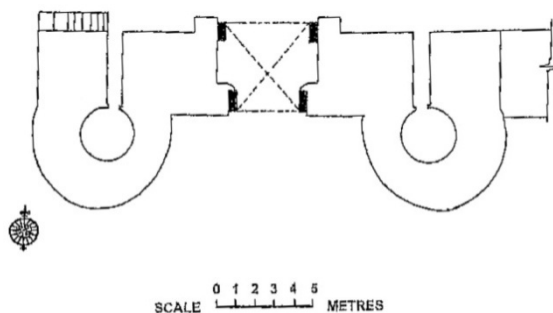
Built of dressed rubble stone masonry in lime mortar

■ Hanuman Pol (G3)

● **Period of construction** mid 15th century AD

Patron Rana Kumbha

Usage entrance gateway



Plan of Hanuman Pol
Source: Archeological Survey of India



Hanuman Pol

● Architectural Form

Facing south west, provided with a wooden gate with 3.21 mts wide passage this gate is flanked by circular bastions on each side. There are two niches, one on each side of the facing wall. There is a Hanuman temple near this gate

● Construction Materials

Built of dressed rubble stone masonry in lime mortar

■ Ganesh Pol (G4)

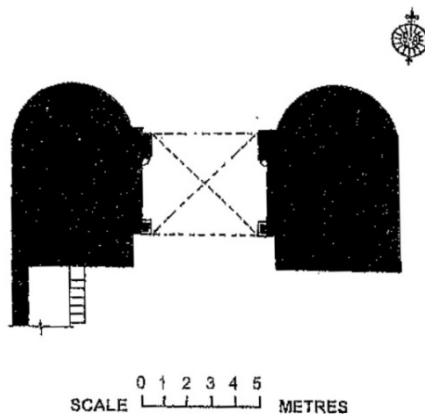
● **Period of construction** mid 15th century AD

Patron Rana Kumbha

Usage entrance gateway

● Architectural Form

Facing north, two stone brackets are provided on each side of the gate. At present it is roofless. The width of the passage is 2.44 mts. In the eastern side of the gate there is a magnificent circular bastion while on the western side; Ganesh Temple is built on a high platform with flanking steps



Plan of Ganesh Pol

Source: Archeological Survey of India



Ganesh Pol

● Construction Materials

Built of dressed rubble stone masonry in lime mortar

■ Jorla Pol (G5)

● **Period of construction** mid 15th century AD/rebuilt later after siege **Patron** Rana Kumbha

Usage entrance gateway

● Architectural Form

Jorla Pol (joined gate) is attached by its upper arch to the Lakshman Pol. The gate is flanked by semicircular bastions. The gate has an arched opening and is provided with a wooden door 2.1 mts wide.

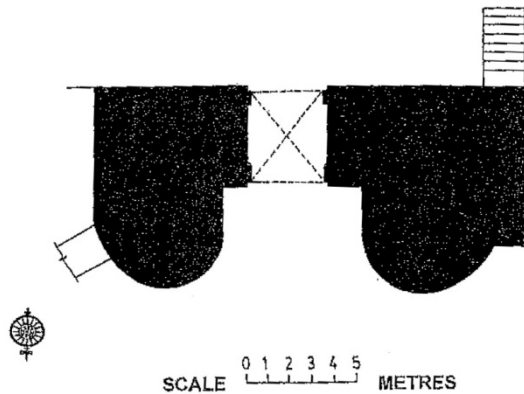
● Construction Materials

Built of dressed rubble stone masonry in lime mortar

2a. Description of Property

CHITTORGARH

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Plan of Jorla Pol

Source: Archeological Survey of India



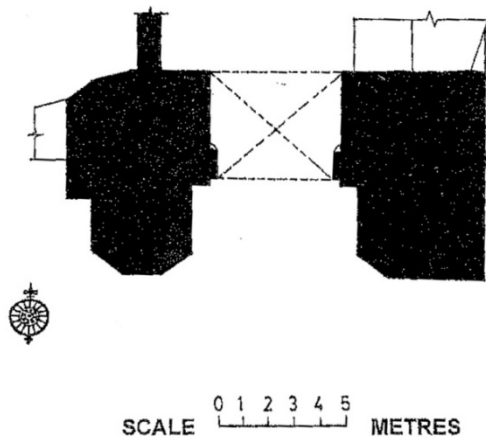
Jorla Pol

■ Lakshman Pol (G6)

● **Period of construction** mid-15th century AD

Patron Rana Kumbha

Usage entrance gateway



Plan of Lakshman Pol

Source: Archeological Survey of India



Lakshman Pol

● **Architectural Form**

The passage of this gate is 4.5 mt wide, faces south and is flanked by hexagonal bastions.

● **Construction Materials**

Built of dressed rubble stone masonry in lime mortar

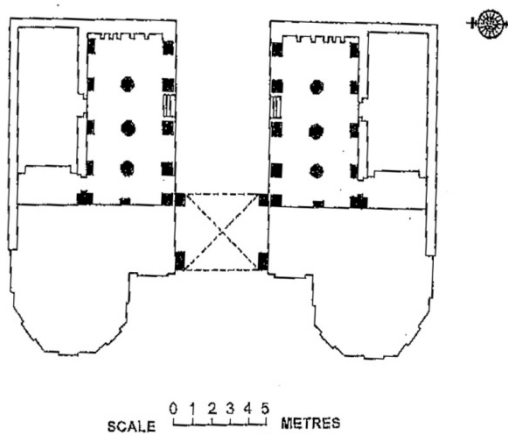
■ Ram Pol (G7)

- **Period of construction** mid-15th century AD
- Usage** entrance gateway

Patron Rana Kumbha

● Architectural Form

Rampol, built on a richly moulded base of three friezes like those of the Hindu temples, is beautifully decorated with medallions. This gate is flanked by octagonal bastions. There are no barbicans, but a *mandapa*, a temple hall provided shelter for guard. The niche on each side has the deities of Ganesh and Bhairon. Below the niche on each side, there are three rows of figures which depict an elephant, a horse and a human figure.



Plan of Ram Pol

Source: Archeological Survey of India



Ram Pol

● Construction Materials

Built of dressed rubble stone masonry in lime mortar.

■ Suraj Pol (G8)

- **Period of construction** 8th century AD/repaired in 15th century AD
- Usage** entrance gateway

Patron Maurya/
Guhila/Sisodias

● Architectural Form

This gate served as the main entrance from the eastern steps and is built with bracketed opening like the Badi Pol. It has guard chambers on both sides. Currently no bastions exist on its sides though they were previously present.

2a. Description of Property

CHITTORGARH

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Suraj Pol

- **Construction Materials**

Built of dressed stone masonry in lime mortar.

- **Badi Pol (G9)**

- **Period of construction** mid-15th century AD

Patron Rana Kumbha

Usage entrance gateway

- **Architectural Form**

This gate has bracketed opening with small niches on each side and circular bastions



Badi Pol

- **Construction Materials**

Built of dressed stone masonry in lime mortar.

■ **Tripoliya Gate (G10)**

● **Period of construction** mid-15th century AD

Patron Rana Kumbha

Usage entrance gateway

● **Architectural Form**

Forming the main entrance to Kumbha's Palace, this gate has bracketed opening with double colonnaded chambers on each side. The triple openings that give it its name Tripoliya are not in the main gate itself but incorporated in the inside of the gate on each side in the colonnaded spaces



Tripoliya gate

● **Construction Materials**

Built of dressed stone masonry in lime mortar.

■ **Other Entrance Gates within the fort complex**

Entrance to Ratan Singh Palace



Entrance to Fatta Haveli



Besides the main entry gates, various palace complexes and *havelis* within the fort have their own gates and entrances as found in Rawal Ratan Singh's Palace, Padmini Palace and Fatta (Patta) Palace

2a. Description of Property

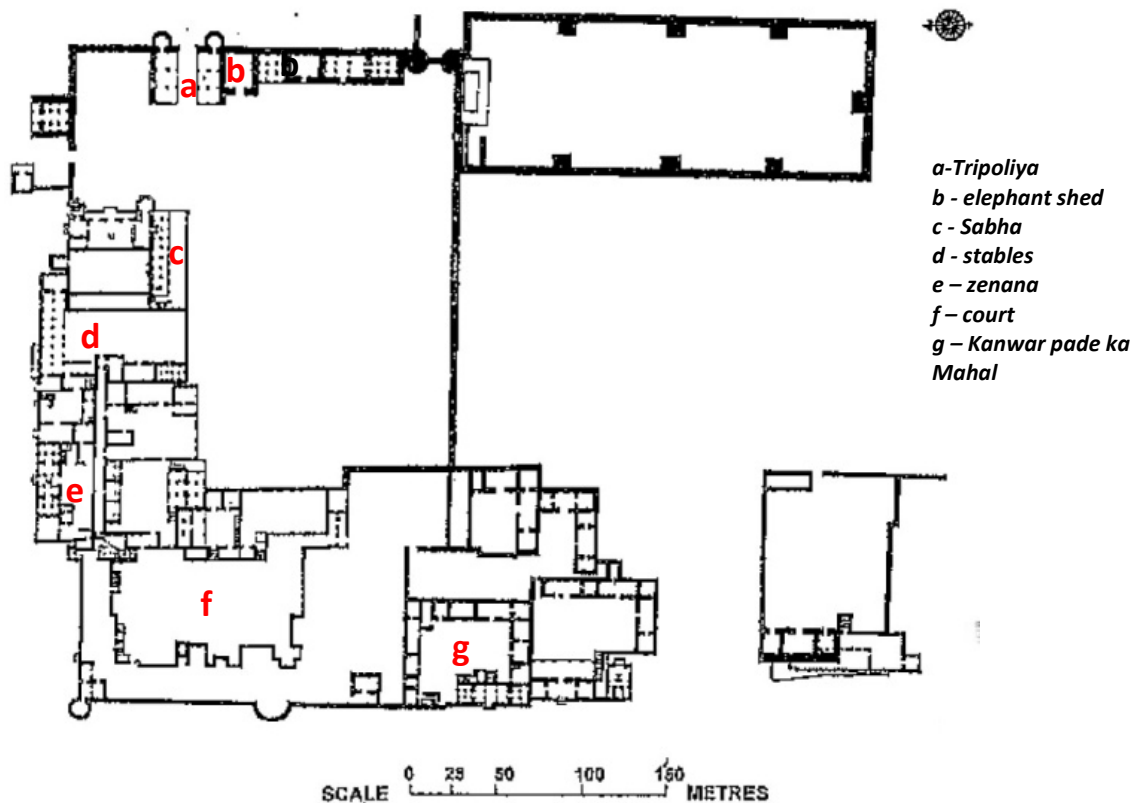
CHITTORGARH

2.24

PALACE AREA

■ Rana Kumbha Mahal, Kanwar Pade ka Mahal and Mira Bai Mahal (P1)

- **Period of construction** mid-15th century AD **Patron** Rana Kumbha
- **Usage** Official meeting spaces, retiring rooms, *zenana* and Prince's apartments



Plan of Kumbha Palace complex
Source: Archeological Survey of India

● Spatial Planning

This magnificent palace occupying a large area, is a plain building, but in excellent taste and is typical of the domestic architecture of the Rajputs before the Muslim invasions. As described by Tillotson, Kumbha's palace is roughly rectangular in overall plan and its massing is quite irregular. The original building was extensively enlarged by additions carried out by Maharana Kumbha. Even in its ruined condition it provides faint glimpses of the pristine glory of this three storied structure where the poetess Mira Bai (1498-1546 AD), wife of Bhoja Raj, the eldest son of Rana Sanga, lived and sang in devotion of Lord Krishna. This portion of the palace complex is known as Meera's Palace. The principal entrance to the palace is through Badi Pol. The second gate is Tripoliya which leads into an open courtyard. In the courtyard, an underground entrance leads to the vaults where Rani Padmini along with other women is said to have performed the *jauhar*, during the first sack of the fort. The palace planning was perhaps based on the Hindu architectural treatise.

The gates lead into a large open space to the south of the palace and to the Darikhana or Sabha, a low *hypostyle* hall attached to the east end of the south front. These, the most accessible were also the most public parts of the palace, serving respectively as a parade ground and a council chamber. The *Sabha* conceals the main entrance in the south facade to the private apartments: a small doorway in the back of the *Sabha* gives access to a flight of stairs which lead up in to the body of the palace.



The Rana Kumbha palace complex

The remaining apartments of Kumbha's palace are less regular than the *zenana*, both in themselves and in their relation to each other. A curious feature is the street: a long, straight and uncovered passage running along the east west axis of the palace and making it seem more like an aggregate than a single structure. The Surya Gokhra at the extreme east end of the palace, built of green stone, is a later addition. The whole palace is raised on a vaulted substructure. The residential parts of the palace are predominantly *trabeate* in construction, with small, simplified temple columns.

In each palace (Kanwar Pade Ka Mahal – the heir apparent palace & Kumbha's Palace), surviving fragments of *jali* screens in the outer openings of this distinctive area indicate its use as the women's quarters. This shows that Kumbha's *zenana* was incorporated into the main body of the palace, a Hindu palace planning aspect which changed later with Mughal influence. In both Kumbha's Palace and the Kanwar Pade Ka Mahal, to the right of the steps leading into the women's quarters, is a large niche with a corbelled arch ceiling, which could only have served as a sentry box.



Kanwar Pade ka Mahal

The women were therefore, apparently guarded within the palace, and just as the *jali* screens protected them from the outside world; but even so their apartment are unusually closely integrated with the rest of the palace.

● Architectural Form

The walls are ornamented with artificial stone battlements and turrets, balconies and verandas with balustrades. Each balcony consists of a rectangular cradle, cantilevered out and surmounted by a canopy which is supported on short columns – the whole executed in richly carved stone.



Mira Bai's Palace



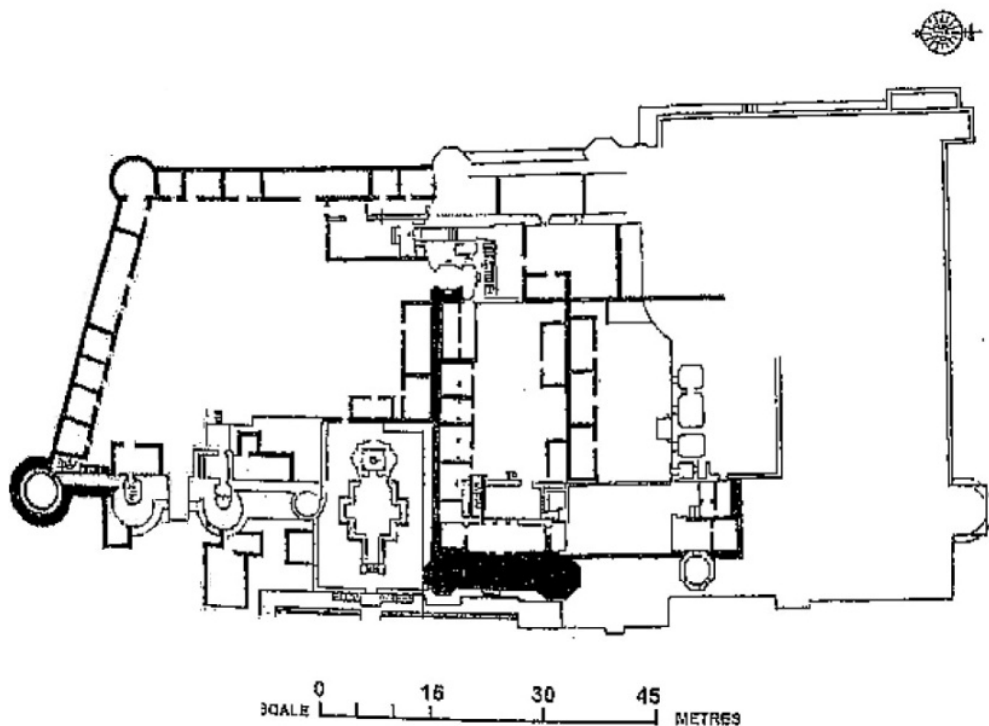
Interior view of Rana Kumbha Mahal complex

● **Construction Materials**

The palace is constructed of dressed stone in lime mortar, but even so was originally covered with lime plaster, of which patches survive on the north front.

■ **Ratan Singh Palace (P2)**

- **Period of construction** 1528-31 AD **Patron** Rana Ratan Singh II
Usage private retiring rooms, court, temple areas, stables



Plan of Ratan Singh Palace

Source: Archeological Survey of India

● Spatial Planning

It is situated in the northern part of the fort complex. The main entrance of the palace facing east is provided with a grand gateway with *chhatris*. The first courtyard is surrounded by small service rooms and an entrance in the north-west leads to the second inner courtyard. The second storey of this open courtyard is provided with an audience hall along with a balcony overlooking the reservoir in the east. To the north there is another courtyard which has a building adorned with domes. There is a stone sculpted Siva temple in the palace area known as Ratneswara Mahadeva Temple.



East view of Ratan Singh Palace with reservoir in the front

As mentioned by researchers (Tillotson, Hooja), Ratan Singh palace was originally perfectly rectangular in plan and enclosed by a single, continuous, high wall. The wall was punctuated by massive towers, one at each corner and in the centre of each of the longer sides. This regular form is perhaps less evident now than it might be because the palace is much ruined and altered; in particular, a gallery and balcony have replaced part of the wall between the two southernmost towers of the east front. But the original form can still be readily deduced.

● Architectural Details

The Towers are octagonal in base, articulated by string-courses and crowned with squat round domes: in other words, they imitate the bastions flanking the Tripoliya of Rana Kumbha's palace, thus reflecting the mid-15th century Rajput architectural style evolved from contemporary Sultanate forms in Malwa.



First courtyard in the palace with Ratneshwara Mahadeva Temple on the right and entrance (deorhi) gate to inner courtyard in the centre

● Construction Materials

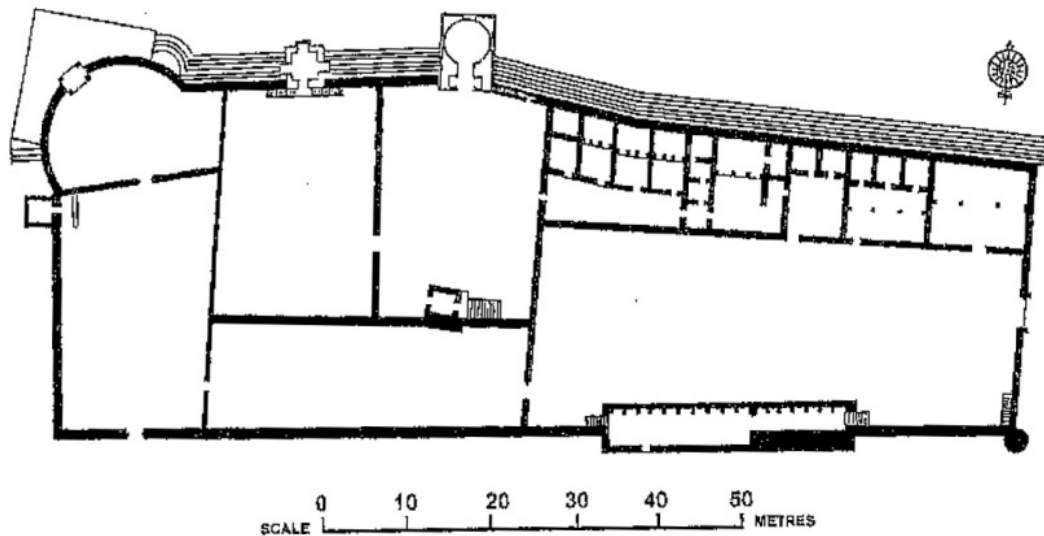
The entire palace is constructed of roughly hewn stone and traces of an original plaster covering survive till date.

■ Padmini Palace & Khattan Mahal (P3)

- | | | | |
|---------------------------------|-------------------------------|---------------|------------------|
| ● Period of construction | 19 th century AD | Patron | Maharana Shambhu |
| Usage | private retiring rooms, court | | |

● Spatial Planning

The Padmini Palace is one of the important buildings within the fort complex because of its association values. Rani Padmini was wife of Rawal Ratan Singh in mid-13th century AD though the present structure was constructed later.. Hence this building is known after her name. It overlooks a reservoir Padmini Talab, in the centre of which stands a three storeyed structure with arched opening called Khattan Mahal. The main gate facing west leads to a courtyard surrounded with a row of small rooms. The adjacent second rectangular courtyard is provided with a circular hall in the southern side overlooking the reservoir. There is a third rectangular courtyard provided with double storeyed room on the south according to a legend Alauddin Khilji saw Padmini's reflection in a mirror here, that finally lead to first siege of Chittorgarh. A three storeyed pleasure pavilion known as Jal Mahal/Khattan Mahal stands in the centre of the Padmini Talav.



Plan of Padmini Palace
Source: Archeological Survey of India

● Architectural Details

The Palace is a late 18th century AD recreation and consequently little can be deduced from them about the style around 1300 AD beyond noting that Padmini's island retreat shows that probably there already existed at this early date the idea of a pleasure palace in the middle of a lake (Tillotson, 1999)

● Construction Materials

The entire palace is constructed of stone and plastered with lime.



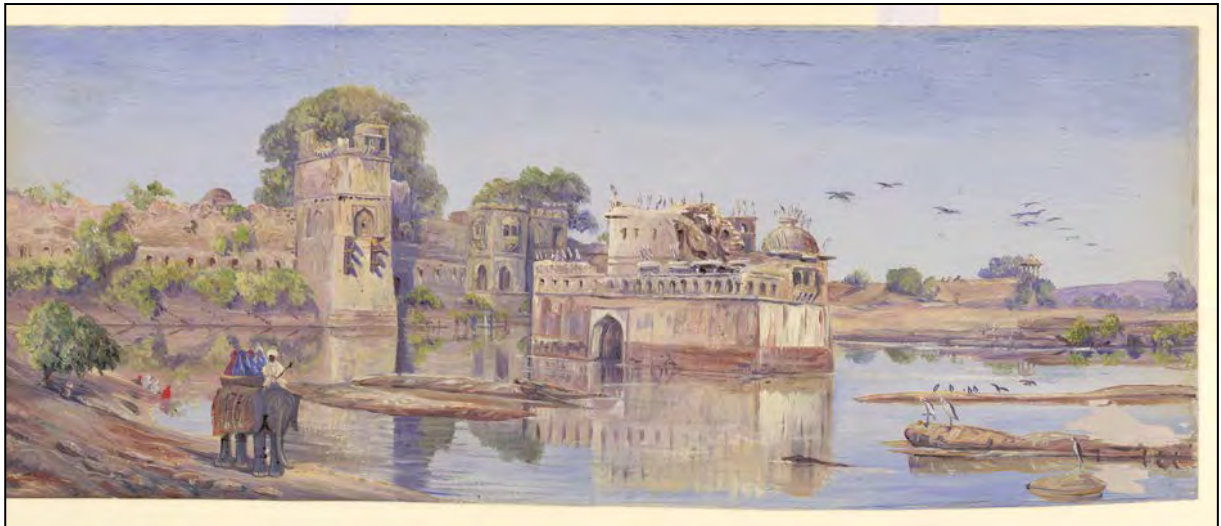
Rani Padmini's palace along the Padmini talav and the pleasure pavilion Khattan Mahal in the Padmini talav



Rani Padmini's Palace – the planning reflects that of Jag Mandir in Udaipur



Arcade in front courtyard of the palace



Oil painting of Padmini's Palace in Chittaurgarh, Rajasthan by Marianne North, dated December 1878 AD.

Source: http://en.wikipedia.org/wiki/Chittorgarh_fort

Rani Padmini's palace and Khattan Mahal as seen today



2a. Description of Property

CHITTORGARH

2.32

■ Fateh Prakash or Badal Mahal (P4)

● **Period of construction** 1885-1930 AD **Patron** Maharana Fateh Singh

Usage audience hall, private retiring rooms, court



Fateh Prakash or Badal Mahal

● **Spatial Planning**

The spatial planning of the palace reflects the Mewar - British Phase style with high ceilinged, symmetrical palace structure crowned with foliated *chhatris* at corners and in the middle. The built form is similar to contemporary construction of the Badal Mahal at Kumbhalgarh and the Durbar hall at City place Udaipur.

● **Architectural Details**

The architectural vocabulary of this period was evolved by Maharan Fateh Singh with high ceilinged spaces, large halls and cusped arches, foliated domes in lime concrete and lime stucco work.

● **Construction Materials**

Stone masonry in lime with lime concrete roofing in large spans and lime stucco work in finishes.

HAVELI/HOUSE**■ Patta and Jaimal Havelis (H1)**

The noblemen Patta and Jaimal were two of the heroes of the siege of 1567 AD and their residences were amongst the last monuments to be built in 16th century AD in Chittorgarh before the Sisodias lost it. These stand together on the west side of the fort, half a mile to the south of Kumbha Mahal.

- **Period of construction** 16th century AD **Patron** Rana Udai Singh
- **Usage** Residence

● Spatial Planning

Despite being adjacent and contemporary, these two palaces exhibit very different treatments of planning. As noted by researchers (Tillotson, Hooja) Patta haveli is a faithful imitation of that part of Kumbha palace identified above as the *zenana*, re-created as a free-standing house. Like the part of the Kanwar Pada ka Mahal, it follows the same arrangement of rooms. It echoes even such details as the short flight of steps before the entrance: and the decoration too, is similar though slightly richer. The north wall is stepped at the top



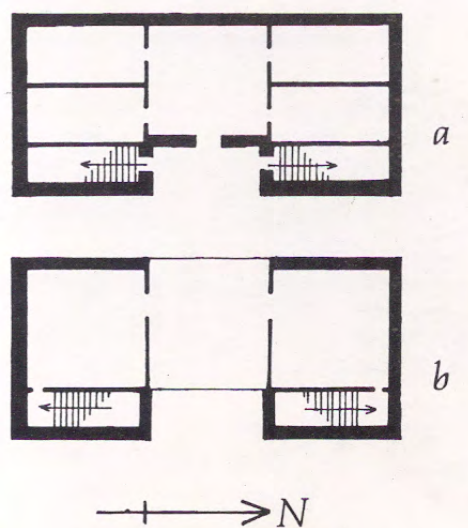
East view of Patta haveli

2a. Description of Property

CHITTORGARH

2.34

Jaimal's haveli is quite different in conception. On the exterior it is a regular, solid block. Its blank walls have no openings except for a centrally placed door, and are relieved only by simple string courses which suggest three storeys (there are in fact only two). The central portion of the main, or east, front is somewhat recessed and the walls have slight batter: but otherwise there is no deviation from a cuboid form. The ground storey consists of a large, central chamber flanked by four small ones, two on each side: on the upper storey, reached by means of enclosed stairs on the front of the building, a roof terrace is flanked by two members.



Sketch plan of Jaimal haveli: lower and upper floors
Source: Tillotson, 1999

● Architectural Form

All the chambers have vaulted ceilings. The *haveli* is entirely without decoration, though it had, like the other palaces, a coat of plaster. The planning reflects 16th century phase of Mewari architecture matching with contemporary buildings like Moti Magri Palace built by Rana Udai Singh in Udaipur.

● Construction Materials

Stone masonry in lime mortar with plaster and stucco work.

■ Bhama Shah Haveli (H2)

● **Period of construction** 1326-1433 AD

Patron Rana Hammir

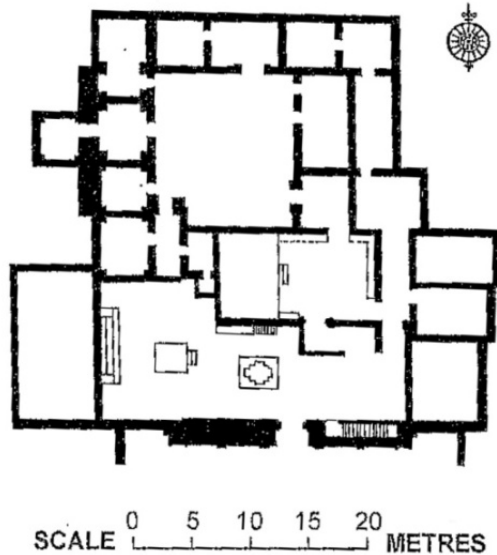
Usage residence

● Spatial Planning

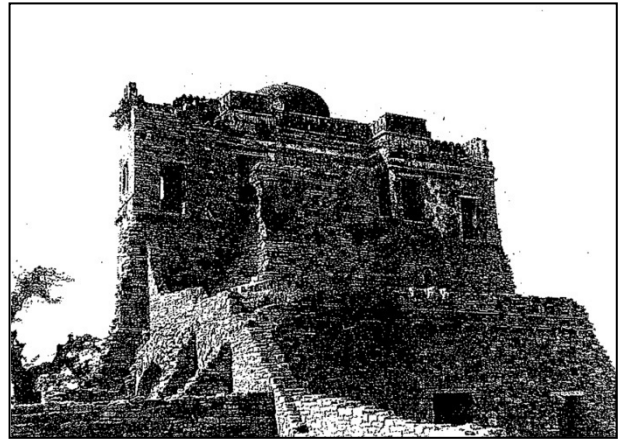
It is a three storeyed building, the middle storey having a broad arch in its centre. This arch has an emphatic ogee. The third storey has a rectangular opening. Vertical and horizontal projections make up the design. The whole structure is crowned by a single, broad, semicircular dome.

● Architectural Form

The architectural form is simple without much decoration reflecting the earlier period Mewari architecture with no ornamentation.



Plan of Bhama Shah Haveli
Source: Archeological Survey of India



● Construction Materials

The construction is of rubble masonry in lime mortar

■ House of Alha Kbra (H3)

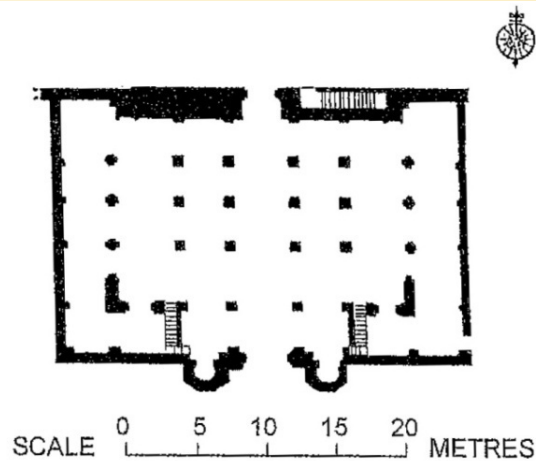
● Period of construction	16 th century AD	Patron	Sisodias
Usage	Residence		

● Spatial Planning

The house of Alha Kbra is on the northern side of the Top Khana and has a hall with vaulted roof, supported on massive pillars and arches having two entrances, one on the south crowned with pointed arch and another in the north, crowned with Hindu quasi arch with lintel supported on brackets. This hall form is a part of the house of Alha Kbra and built in Islamic style, but brackets and balconies are of Hindu pattern. Ruins of the house are seen close to it on the north. It was possible constructed when the fort was conquered in one of the sieges.

● Construction Materials

The construction is of rubble masonry in lime mortar.



Plan of Alha Kbra House
Source: Archeological Survey of India

■ House of Chonda (H4)

- **Period of construction** 14th-15th century AD **Patron** Rana Lakha
- Usage** Residence



House of Chonda, son of Rana Lakha
Source: Tillotson, 1999

● Spatial Planning

Located to the south of Patta's palace is Chonda's house. Chonda renounced his claim to the kingship in favour of his half-brother, Mokal. Among the surviving fragments of the palace attributed to Chonda is a tower, standing at the north-west corner of the building. The tower has three storeys, each of which consisted of a single square chamber, and the whole tower was integrated into the mass of the palace. In all these details the tower anticipates the similar feature found in Rana Kumbha's palace, the Kanwar Pade ka Mahal and Patta's Haveli and like its successors it is crowned by a Sultanate style dome.

● Architectural Form

Reflects the earliest Mewar form with minimal ornamentation and openings.

● Construction Materials

The construction is of rubble masonry and lime.

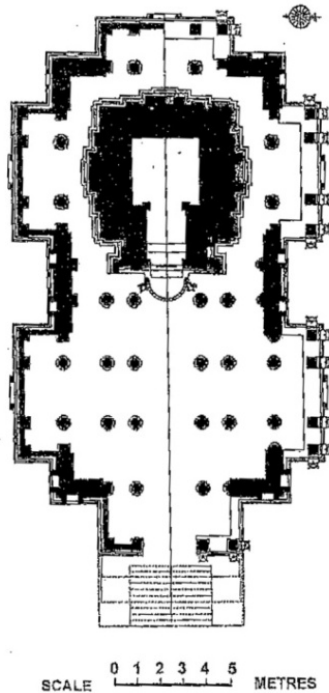
RELIGIOUS MONUMENTS

■ Kalikamata Temple (R1)

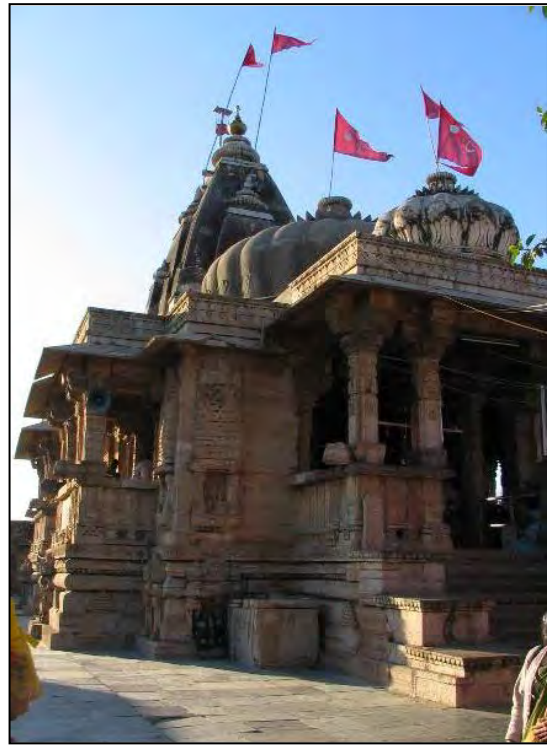
● **Period of construction** 8th century AD

Patron Raja Manbhanga

Usage Hindu temple



Plan - Kalikamata temple
Source: Archeological Survey of India



The original temple showing plinth from 8th century AD

● Spatial Planning

It is currently under religious use. Originally dedicated to Surya, it consists of a *panchratha* sanctum with an ambulatory having three transepts, a vestibule, a closed hall with lateral transepts and a porch, all devoid of original roof. The closed hall has a lofty central nave. The temple still retains the essence of Gupta style

● Architectural Details

The podium-mouldings are simple and bold, its cornice being surmounted by a band decorated with lotus scrolls. The ceiling of the closed hall is of flat type and disposed in registers, decorated with relief figures depicting deities. The pillars are profusely decorated and carry a tutelary deity.

● Construction Materials

Dressed stone and lime mortar

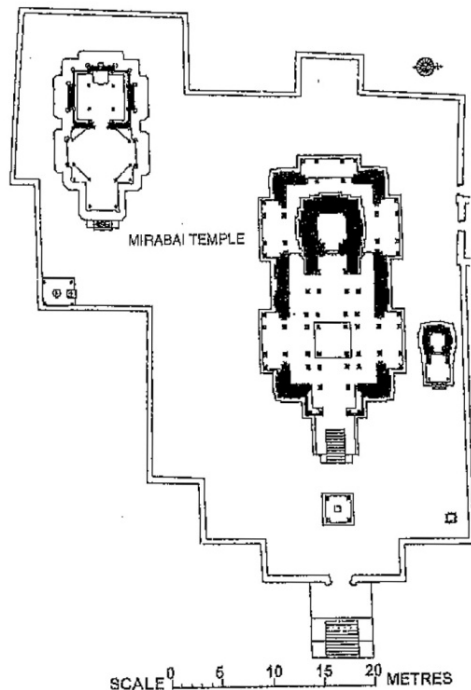
2a. Description of Property

CHITTORGARH

■ Kumbhasvamin or Kumbha Shyam Temple and Mira Bai Temple (R2)

- **Period of construction** 1448 AD (remodeled 8th century AD) **Patron** Raja Manbhanga
temple /Rana Kumbha

Usage Hindu Temple



Plan – Kumbha Shyam temple
Source: Archeological Survey of India



Kumbha Shyam temple and adjoining smaller shrine of Mira Bai



Kumbha Shyam temple

● **Spatial Planning**

Situated on a hill, near Kumbha's palace to the north of the Vijay-Stambh, the original temple shows features similar to the Kalika Mata Temple. It consists of a sanctum with *shikhara*, a *mandapa*, a portico and an open *pradakshina* (circumambulatory passage) running around the shrine. The interior is composed of twenty pillars arranged in longitudinal axis. Maharana Kumbha restored its *shikhara* and dedicated it to Lord Vishnu. This is also confirmed by the 15th century AD texts about Kumbha. In front of the temple is an image of Garuda under a canopy supported on four pillars. These pillars are of different stones, styles and type. The smaller shrine of Mira Bai is dedicated to Lord Krishna in whose praise Mira Bai used to sing and write poems. Raja Man Singh of Kacchwaha Rajputs of Amber later shifted the idol from this temple to the Jagat Shiromani temple in Amber

● **Construction Materials**

Dressed stone and lime mortar

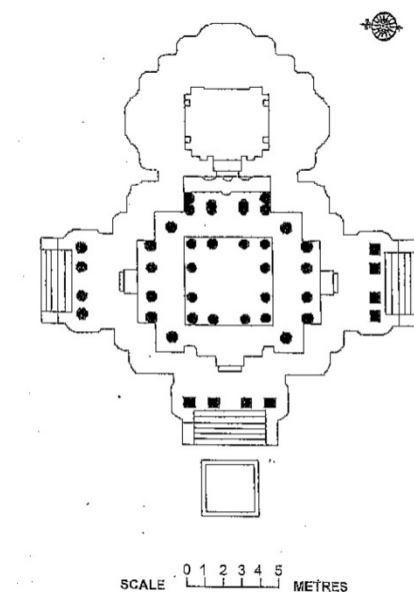
■ Samidhesvara Temple (R3)

Period of construction 11th -15th century AD **Patron** Parmara King Bhoja/Rana Mokal

Usage Hindu Temple

● Spatial Planning

Situated at the Gaumukha-Tirthasthala this Siva temple consists of a sanctum-sanctorum, antechamber and *sabha-mandapa* hall with the entrance porch on north, west and south sides. The sanctum at a lower level enshrines an image of Mahesa-murti with three faces; representing Aghora aspect of Siva.



Plan – Samideshvara temple Source:
Archeological Survey of India



Samidhesvara temple

● Architectural Details

The ceiling of the sanctum consists of seven bands of concentric overlapping circles. The top of the ceiling is decorated with a full-blown lotus. The walls and ceiling of the antechamber are plain and its flat ceiling rests on four tall pillars. Of these, two pillars on the eastern side are richly ornamented. The ceiling of the central hall consists of seven bands of concentric overlapping circles carved with courses. The lower portion of the ceiling is carved with twelve brackets some of which show flying demonic forms playing on musical instruments. This feature of the ceiling is found in the ceiling of Siva temple at Bhojpur in Madhya Pradesh, also built by Paramara king Bhoja. The ceiling of the *sabha-mandapa* or outside hall rests on twelve pillars and eighteen prop-pillars which were provided during time of Maharana Mokala. The *Sabha mandapa* entrances on 3 sides are similar in architectural design and ornamentation. The elevation of the temple shows various ornate moulds



Gateway to Samidhesvara Mahadev
temple from Gaumukh kund

from bottom upwards decorated with sculptures. Two large inscriptions placed and preserved in the temple supply valuable data. The earlier one consisting of 28 lines in Sanskrit language dated 1150 AD is carved on a slab of black marble which records the visit of the Chalukya king Kumarapala to Chittaurgarh and donations made to the temple. The second inscription with 53 lines in Sanskrit verse records restoration of the temple by Mokal, father of Maharana Kumbha in VS 1485 (AD 1428). This temple displays diverse features as it has been repaired and restored from the 11th to 15th century AD.

● Construction Materials

Dressed stone and lime mortar with extensive stone carved mouldings and *shikhara*.

■ Brick Temple (R4)

● **Period of construction** 7th century AD **Patron** unknown

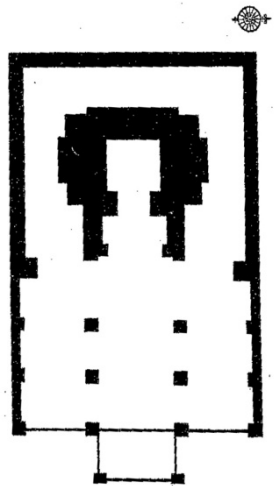
Usage Hindu Temple

● Spatial Planning

Situated to the south of Kumbha's palace complex, this temple is unique in the fort and faces east. The plan is simple and consists of a sanctum, circumambulation, ante chamber and *sabhamandapa* or hall.

● Architectural Details

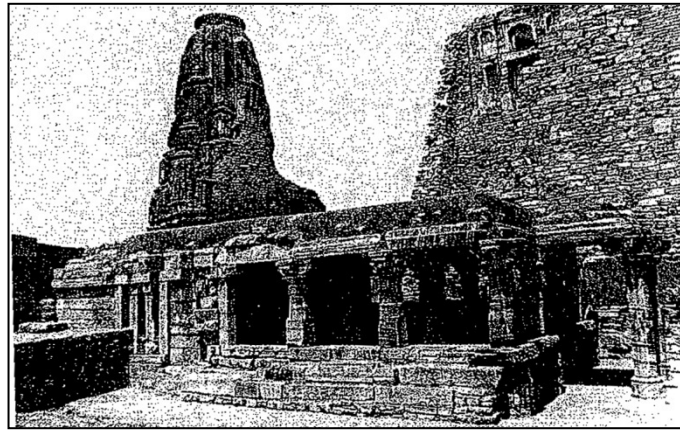
The base area ie the *pitha* and *mandovara* of the sanctum are built of massive blocks of stone and are absolutely plain. The exterior surface of the sanctum was originally plastered. There are no icons or sculptures. The covered circumambulation path has open ventilators one on each of its three sides.



SCALE 0 1 2 3 4 METRES

Plan – Brick temple

Source: Archeological Survey of India



Brick temple

The *mandapa* has beautiful stone carvings. It consisted of four ornately carved stone pillars in the middle. Designs mostly consist of *kirtti mukha*, *laharavallari* and *ghatapallava* motifs of columns. Over the sanctum rises the brick *shikhara* of the Latina type. The *shikhara* is hollow inside, there is no epigraphic or any record related to this temple. Stylistically, the sanctum with its brick *shikhara* is assignable to 7th century AD, to which the ornately finished stone *mandapa* seems to have been added around the 10th century AD.

● Construction Materials

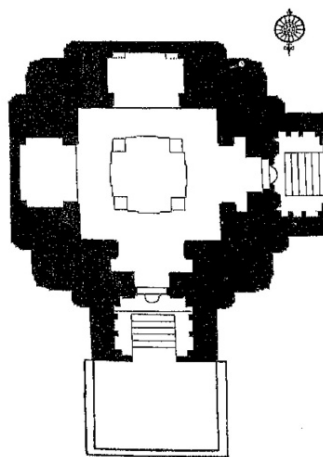
Dressed stone, bricks and lime

■ Shringar Chauri (R5)

● **Period of construction** 1448 AD

Patron Velaka, son of the treasurer of Maharana Kumbha

Usage Jain Temple



SCALE 0 5 METRES

Plan – Shringar Chauri temple

Source: Archeological Survey of India



North entry of Shringar Chauri temple

2a. Description of Property

CHITTORGARH

2.42

● Spatial Planning

Shringar Chauri, situated in the centre of Banbir's wall is a Jain temple dedicated to Santhinatha. There are two doors in the temple on the north and the west, while the other two sides are closed with geometrical *jaali* work. There is an elevated square platform in the middle of the floor, upon which are four carved pillars carrying four beams. It was dedicated to Santhinatha.

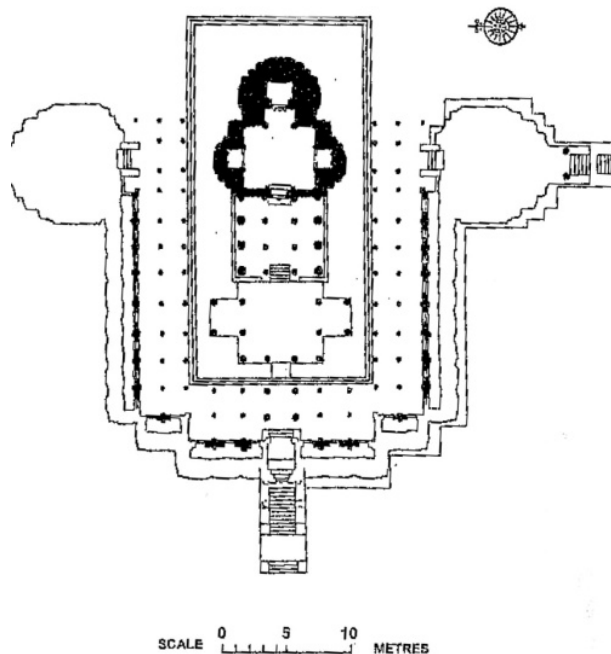
Construction Materials

Dressed stone laid in lime mortar and exquisitely carved

■ Sat Bis Devri (R6)

● **Period of construction** mid 15th century AD **Patron** Velaka/Rana Kumbha

Usage Jain Temple



Plan – Sat Bis Devri temple

Source: Archeological Survey of India



Sat Bis Devri temple

● Spatial Planning

The group of 27 shrines, locally known as Sat Bis Deori is built within the compound wall stands on a high plinth and comprises of a shrine with a *sabha mandapa* facing west. A minor shrine to its north and south and corridor with cell shrines surrounding the central shrine and its courtyard.



Exquisitely carved stone walls of the temple from the Hindu religious texts

● Architectural Details

Both sanctum and *mandapa* have projections adorned with sculptures. Miniature niches with figures appear even on the plinth in western Indian style. Over the sanctum rises a tower with cluster of elements; portion of the original decoration with arch like motifs are still intact. The *mandapa* is roofed with a restored corbelled dome; finely carved ceiling panels incorporate brackets and sculpted figures. The *mandapa* walls are embellished with lattice work.

● Construction Materials

Dressed stone laid in lime mortar and exquisitely carved

■ Kshemankari Temple (R7)

● **Period of construction** 825-850 AD **Patron** unknown

Usage Hindu Temple

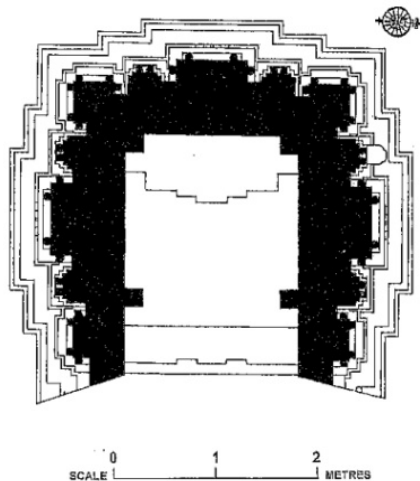
● Spatial Planning

The east facing Kshemankari temple is situated in a tank opposite the Kalikamata temple. The temple is famous in the name of Kshemankari as the image of the same is installed in the rear niche of the temple.

2a. Description of Property

CHITTORGARH

2.44



Plan – Kshemankari temple

Source: Archeological Survey of India



Kshemankari temple in ruins

● Architectural Details

It rests on ornate basal mouldings. The niches have standing images of heavenly Hindu figures and pilasters contain *apsaras* or angels. Broad niches have images of Kalki on the south and Kshemankari on the west whereas that on the north is missing. Its ornate Latina *sikhara* is damaged. The east face and the door-frame of this temple are missing.

● Construction Materials

Dressed stone and lime mortar

■ Adbuthnath Temple (R8)

● **Period of construction** 15th-16th century AD **Patron** Sisodias

Usage Hindu Temple

● Spatial Planning

The Adbhuthnatha temple, dedicated to Siva is built of white sandstone. It consists on plan a sanctum, an ante chamber, a pillared hall and three smaller pillared halls, one each on the northern, southern and western sides. The interior of the sanctum is plain. The sanctum enshrines a Siva-Linga. There is a niche in the eastern wall of the sanctum containing a modern image of standing Parvati. The main pillared hall on the western or front side has an elaborate decorated doorway. It is approached by a flight of seven steps on the west.

● Architectural Details

The elevation of the temple exhibits from bottom upwards plinth mouldings consisting of a plain wall surmounted by another wall marked by half-diamond design. Above this rest the more mouldings comprising of several layers and bands. Among the sculptures shown on the base of this

temple, the icons of standing and dancing heavenly Hindu figures, dancing Chamunda, Natraja, Andhakantaka Siva, Agni and Svaha and Yama and Yarmi are noteworthy. The three niches in the sanctum contain an image each of a seated Devi. The niches in the *shikara* above the sanctum contain images of seated and dancing Siva besides an image of dancing Bhairava. The Adbhuthnatha temple represents a late regional version of *bhumija* style

● **Construction Materials**

Dressed stone and lime mortar

■ **OTHER TEMPLES**

Digambar Jain temple - 12th-15th century AD (R9)



Ganesha temple-15th century AD (R10)



Naagchandreshwar temple (R11) modern structure though shrine is older



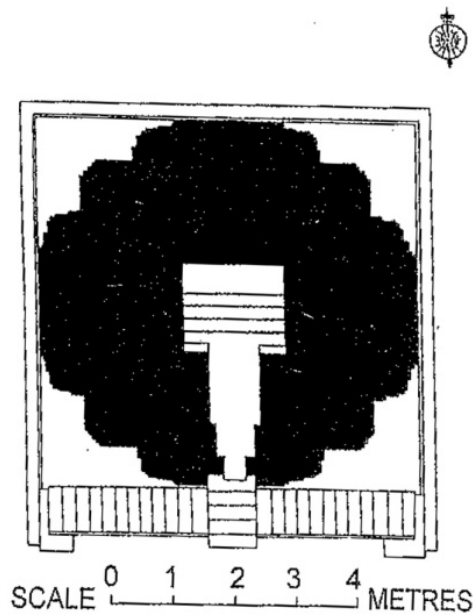
Jatashankar temple (R13) mid-15th century AD

CHATTRIS/CENOTAPHS/MEMORIALS

■ Kirti Stambh (C1)

● **Period of construction** 13-14th century AD **Patron** Bagherwal Mahajan Jija, son of Naya

Usage memorial



Plan – Kirti Stambh

Source: Archeological Survey of India



Kirti Stambh



Profusely carved external stone walls of the Kirti Stambh

● **Architectural Details**

Kirti Stambh or Tower of Fame is one of the most interesting Jain monuments of the medieval age and is an elegant specimen of its class adorned with sculpture and mouldings from base to summit. It was dedicated to Adinatha or Rishabh Deva, the first Jain Tirthankara whose standing images are fixed in the niches on its four cardinal points. Set up before a Jain temple, it has a miniature pavilion or canopy over the *Chaumukha*; a square block upon which a Jain image is sculptured upon each of

its four sides. The height of the tower is about 24 mts and stands on a square platform. A central staircase winds up a square shaft through six stories to a small open pavilion of elegant design, the roof of which rests on 12 pillars. There is an inscription at the base of the tower dated VS 952 (AD 896). However, the style of another inscription appears not to be older than 13th-14th century AD. Standing next to the Kirti Stambh is a Jain temple raised on high plinth. It comprises a sanctum and a pillared hall. The outer faces of the walls are beautifully carved with sculptures of gods and goddesses.

● **Construction Materials**

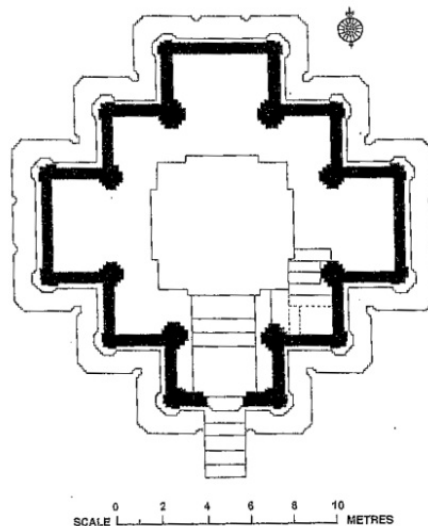
Dressed stone

■ **Vijay Stambh (C2)**

● **Period of construction** 1433-1468 AD

Patron Rana Kumbha

Usage memorial



Plan – Vijay Stambh

Source: Archeological Survey of India



Vijay Stambh



Intricate carvings from the pantheon of Hindu gods on the external stone walls of the Vijay Stambh

● Spatial Planning

The Vijay Stambh was erected after Rana Kumbha's victory over the combined armies of the Sultans of Malwa and Gujarat. It is 14.32 mts in length and breadth and rises to a height of 37.19 mts above the ground. It has nine storeys distinctly marked on exteriors with openings at the four faces of each storey. A staircase winding alternately through a central well, having 127 narrow stone-steps arranged within the body of the tower leads up to the eighth storey.

The chief architect, who designed and built this tower, was Sutradhara Jaita, son of Lakha, who was assisted by his three sons Napa, Puja and Poma. The tower has undergone partial renovation carried out by Maharana Fateh Singh and Bhupala Singh of Udaipur.

● Architectural Details

The topmost storey houses two inscribed slabs of the fragmentary inscription which contains a genealogical account of the Guhila family and records the construction of this tower called Kirti-Stambha. This inscription was begun by Kumbha's pandit, scholar Arti and finished by his son Mahesudra, Brahma, Harihara, Ardhanarisvara, Siva, Vishnu, Padmavati and ascetics whose names are engraved below them.

There are many short inscriptions in the tower but most curious is the Arabic inscription, 'Allah' in the third and eighth stories. Each tier, a *mandapa* for its associated temple and enriched with balconied windows, is carved profusely with the gods of the Hindu pantheon, yet never at any point does it interfere with the outline or design of the building. Many priceless inscriptions inside were destroyed later but one remains saying: "Sparkling like the first rays of the sun, the tower rose like the bride of the earth"

● Construction Materials

Stone and lime mortar

■ **Mahasati Complex (C3)**

- | | | | |
|---------------------------------|--|---------------|-------------------|
| ● Period of construction | 5 th -8 th century AD/ 1303 AD/1567 AD | Patron | Gupta/post Gupta/ |
| Usage | memorials | | Guhilas/Sisodias |



*Aerial view of the Mahasati with 4 shrines
observed next to Samideshvara temple*



Sati Gate adjoining the Mahasati complex

● **Architectural Details**

In 1959 AD in the course of general clearance in the Mahasati enclosure, four shrines and some ashes and charred bones were found. As Rajput ladies are believed to have committed sati in this enclosure, three trenches were laid to ascertain the truth of the tradition. Of the five structural phases noticed, Phase I was marked by a small shrine flanked by two other shrines, the architectural features of which would roughly indicate eleventh century as their date.

In Phase II another shrine seems to have been constructed. To the same Phase belonged a stone pavement and two foundation-walls. Phases III and IV were important for the point under investigation. Three shrines and an oblong brick enclosure externally reinforced by rubble and internally plastered were laid bare. Within the enclosure, a 6-in thick layer of ashes was noticed: it was also seen that its mud floor was burnt. Close by were three pits full of ashes. Another interesting structure was a paved platform over which stood a sati-stone. Two other loose sati-stones were also found

● **Construction Materials**

Stone, bricks and lime mortar

2a. Description of Property

CHITTORGARH

2.50

STORES

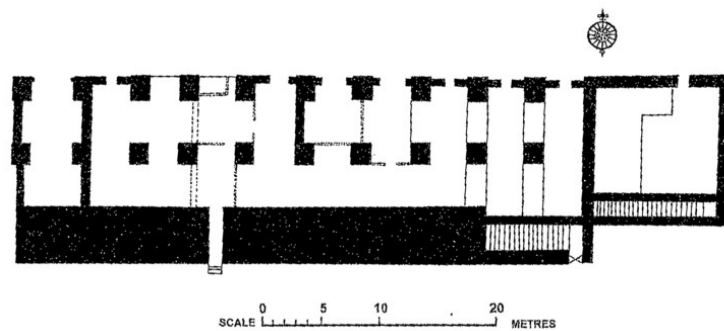
■ Topkhana (S1)

● **Period of construction** 17th-18th century AD **Patron** Sisodias of Mewar

Usage Store for artillery

● Spatial Planning

It is centrally located multi-chambered building with high vaulted roof. The rear wall of the building is resting over the Banbir wall. Earlier, it was used as store house for arms and ammunitions; hence it is known as Topkhana. At present, it houses a few artifacts like guns and sculptures locally collected.



Plan – Top Khana

Source: Archeological Survey of India



Top Khana



Cannons found outside the Top Khana

● Construction Materials

The Top Khana is constructed in stone laid in lime mortar and plastered in lime

GARDENS

■ Garden at Kumbha Palace(B1)



Garden – Kumbha Palace

■ Garden at Padmini Palace (B2)



Garden – Padmini Palace



Garden – Padmini Palace

The gardens that may have been originally laid in front of Kumbha's and Padmini's palaces have been renovated by the Archeological Survey of India. Due to lack of historic evidence, they currently reflect a manicured approach.

■ Mrigvan (B3)

The Mrigvan is a protected forest found at the southern end of the fort. It provided security from the enemies trying to breach the fort from the southern end with its dense vegetation and animals. Due to a recent fire part of the vegetation was destroyed and the animals have been relocated.



Mrigvan still has few animals like monkeys lingering around

At the southern tip of Mrigvan, a spot named Mohur Magri is a partially-man-made hill just below the southern wall of the fort, about 5 m. from the Chittori Burj bastion. It is said that Emperor Akbar raised with soil and rocks to the fort's height to give his cannons enough height to fire directly into the otherwise impregnable fortress.

WATER STRUCTURES

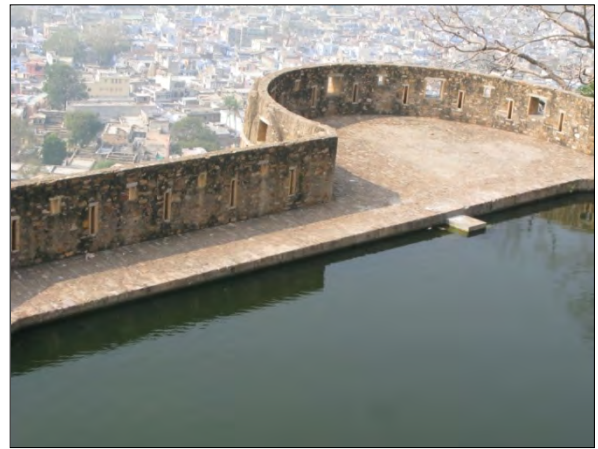
The fort has numerous water structures and step wells and exhibits remarkable insights into rainwater harvesting systems of medieval times. Of the 85 historic water structures 20 are still functional

■ Gaumukh Kund (W1)

- **Period of construction** since 7th century onwards **Patron** Paramara Rajputs, Guhilas and Sisodia
- Usage** water tank



Gaumukh kund



View of the Gaumukh kund along the edge of fortification wall

Originally called as Mandakini kund or the heavenly Ganges, it is located south of *Samideshvara* temple. Water issues from a cow's mouths carved in stone set up in the wall of a pillared hall and a little chamber to the north of it, hence the name Gaumukh. There are two openings which are said to give access to the immense subterranean galleries known as Rani Bhandar, where Rajput ladies sacrificed themselves in the first sack of Chittorgarh.

● Construction Materials

Stone and lime mortar for embankments

■ Kukreshwar Kund (W2)

- **Period of construction** 755 AD & repaired 1433-1468 AD **Patron** Repaired by Maharana Kumbha
- Usage** water tank

It is on the west of Kukreshwar temple abutting the fortification wall and is one of the perennial sources of water for the habitants.

● Construction Materials

Stone and lime mortar for embankments

2a. Description of Property

CHITTORGARH

2.54

■ Chatrang Ka Talab (W3)

● **Period of construction** 7th century AD

Patron

Chitrangad Mori

Usage water tank

It is irregular in shape and provided with a masonry embankment on the southern side, of which niches harbor images of Hindu gods and goddesses.



Chatrang ka Talab



Embankment in stone along Chatrang ka Talab

● **Construction Materials**

Embanked on one side in rubble stone, dressed stone and lime mortar.

■ Sukhadia Talab (W4)

● **Period of construction** mid-15th century AD

Patron

Mokal/Kumbha

Usage water reservoir

This reservoir is located on the south of the Bhimlat and east of Padmini Palace. It has a massive masonry built embankment on the northern side with recessed niche harboring the figures of Hindu divinities.



Sukhadia Talab

- **Construction Materials**

Stone and lime mortar for embankments

- **Bhimlat Kund (W5)**

- **Period of construction** mid 15th century AD

Patron Mokal/Rana Kumbha

Usage water tank

This masonry built tank is situated on the eastern margin of the fort. It has stepped embankment on the east and broad stairs leading to the bottom of the reservoir. There are two ruined temples built on the eastern and western sides of the reservoir, dedicated to Vishnu and Siva, respectively. Large numbers of Sati pillars are erected around the reservoir.



Embankments in stone with a shrine – Bhimlat tank



Bhimlat tank

- **Construction Materials**

Dressed stone and lime mortar for embankments

- **Other water Structures**



Khattan Baori (W6)



Hathi Kund (W7)

2a. Description of Property

CHITTORGARH

2.56



Fatta Tank (W8)



Padmini Talab (W9)



Tank opposite Kalikamata Temple (W10)



Ghee Ki Baori (W11)



Ratan Singh Tank (W12)

It is difficult to date the water bodies but as per several historic sources it is evident that although many of these would have pre-existed as catchment basins they were built on or repaired during the mid 15th century AD during Rana Kumbha's rule.

RUINS

Few ruins are scattered across the Fort area and further documentation and research is required to establish their origin, history and location within the fort.



Ruins near Vijay Stambh



A stand alone gateway



Stone jali remains

2a. Description of Property

CHITTORGARH

2.58

HABITATION

- Municipal Ward near Rawal Ratan Singh's Palace (D1)



Habitation near Rawal Ratan Singh Palace

OTHER STRUCTURES



Telang Ki Gumti (M1)



Bagshi Jail (M3)

Few other structures like the Bagshi Jail, Telang ki Gumti, Moti Bazaar, Nagina Bazaar etc are spread across the fort (*Refer section 1 and 2b for details*)